

# TRANSFORMATION IN VIRTUAL DANCE: THE EXISTENCE OF DANCE IN THE DANCE ART STUDY PROGRAM

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## ABSTRACT

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The article "*Transformation in Virtual Dance: The Existence of Dance in the Dance Art Study Program*" explained the change that occurs when a dance work performed on a performance stage is artistically transformed into a virtual dance work. This study employed a qualitative ethnographic methodology along with methodologies from observation, interviews, and literature study to explore the idea of metamorphosis in dance works. Following the completion of this research, it was evident that there had been a change in the character, situation, and presentation of virtual dance works in terms of form and presentation. The character feels light and instant while the situation clarifies that the virtual dance work can be viewed anytime, anywhere, and under any circumstances. The dance work's form is realized through editing a video recording document.

**Keywords:** *Existence, virtual, transformation*

## INTRODUCTION

All nations are anticipated to impose a lockdown for their citizens once COVID-19 has spread throughout the nation, and the World Health Organization (WHO) on March 11, 2020 (Kompas.com, 12/3/2020) proclaimed the coronavirus a pandemic. The government of Indonesia has a policy known as Large-Scale Social Restrictions (PSBB). The entire community is asked to employ physical and social seclusion, wash hands often with soap or hand sanitizer liquid, wear masks and transparent face coverings (facial shields) to prevent transmission and conduct all activities at home. All business-related, economic, social, cultural, and religious activities involving the gathering of people have come to an end. All open-air events involving sizable crowds are forbidden. As a result, since it must be done in each other's houses, the circulation and control of trade, governance, worship, and education have temporarily ceased in the public sphere. Extremely silent and lonely due to conversations, activities, and direct communication.

Communication technology is being widely discussed at this crucial time and is consequently being studied by many people to be immediately proficient. People and organizations stutter as they

begin to identify and learn the information and communication technology applications that best meet their needs. Not to mention the instructors, lecturers, and professors eager to study, master, and promptly integrate technology into learning activities. The necessity for a professional existence is what motivates this. The STK Wilwatikta Surabaya Dance Arts Study Program (hence referred to as the dance study program) seeks to become proficient in technology applications connected to its professional existence to not fall behind in learning and employment.

Google Meet, Google Classroom, and Zoom Meeting are all associated with the learning process intended to be mastered. The use of this technology allows for the continuation of the learning process. In contrast, the studio practice course uses a hybrid approach to learning, switching between small-scale online and offline activities. The Dance Art Study Program, in collaboration with the Technical Management Unit (UPT) Empowerment of the Wilwatikta Surabaya Arts and Creative Economy Institution and with the support of the East Java Province Culture and Tourism Office, developed a Virtual Dance program to prevent or vacuum the existence of work exposure. Digital

technology has transformed how dance performances, often done live on stage, are exposed. Communal dance pieces no longer exist in live performances in front of a large audience but through virtual media.

Audio and video recordings of previously owned dance performances are packed through editing by the length of the social media presentation period. Several virtual dance performances surfaced on social media via YouTube, although the packaging and editing outcomes fell short of expectations. This is because the requirements for performances on (virtual) screens are not met to the same extent as those for stages. It is necessary to do a dance creation procedure that complies with virtual screening guidelines as the next phase. Several technologies must be ready to satisfy their needs since dance works done virtually differ from those presented on a performance stage. Furthermore, it is well-known that an artistic metamorphosis occurs when a live performance on a stage transforms into a virtual performance on a small screen, leading to changes in form, character, presentation, and circumstance (Bandem 1996; 24). Recording technology changes the amount of space, movement space, visibility, involvement of the number of

performance personnel, artistic properties, and lighting systems, which causes artistic ideas for live performances to deviate. These technological equipment requirements primarily lead to metamorphosis, specifically changes in form, presentation, character, and circumstance.

How can the intricate process of turning a live dance performance into a virtual dance piece in the Dance Arts study program be realized? We are attempting to undertake research specifically focused on transforming a live dance performance into a virtual dance performance broadcast through the media. This research aims to outline the procedures for transforming a live performance into a virtual one that is indirect yet engaging for viewers of virtual dance performances.

## **METHODOLOGY**

The concept of transformation was used in this study to describe how dance performances on stages changed to become virtual dance performances on social media. An analytical descriptive explanation of changes in virtual dance brought on by the influence of communication and information technology using a qualitative ethnographic technique. While this was

going on, researchers independently investigated and gathered data using the methods of involved observation (Sutopo, 1996: 36). For example, ethnographers immerse themselves in dance contexts to comprehend dance phenomena (Tadjoer Ridjal in Bungin, 2001: 94) and conduct direct interviews by meeting the informant in person to acquire a full understanding of the subject being researched (Irianto in Bungin, 2001: 110). Choreographers and digital technology operators were essential sources of information. To document the features of changes, performance objects were recorded and photographed.

## RESULTS

### A. Existence of dance work in the Dance Study Program

The dance study program is a unit of educational and learning activities that has a specific curriculum and learning methods in one type of academic education, professional education, and/or vocational education, which is the nomenclature of the science and arts field, as defined in the Regulation of the Minister of Education, Culture, Research, and Technology of the Republic of Indonesia, No. 32 of 2021 Article I. Learning Outcomes Graduates create works of art that are recognizable by society and relevant. This idea has logical

ramifications for graduates' and their educational institutions' attainment of competency skills and knowledge in the arts.

The dance study program has produced graduates and has contributed to the advancement of dance in society and will continue to do so. Details for dance work goods, including group projects, dance plays, and freelance entertainment. Dance works used as models can provide color to the vibrant presentation of dance works in East Java and its environs since they are based on dance moves from the regional diversity of East Javanese dance culture. Students create most of the distinguishing elements of dance works in the Dance Arts Study Program, particularly the outcomes of their final assignments. The study program or the students themselves have colored social media (YouTube) with dance works supervised in the production process, typically lasting between 15 and 20 minutes. The collaborative procedure between the STK Wilwatikta Surabaya and other parties (stakeholders) for the benefit of large-scale performances has made the dance works created by the lecturers more enormous. Thereafter, several local, national, and worldwide events occurred.

On a smaller scale, STK Wilwatikta Surabaya has collaborated with the East

Java provincial government to prepare and perform colossal works like the celebration of the Independence of the Republic of Indonesia, which took place in the courtyard of the Grahadi State Building in Surabaya, for more than 20 years. Kodam V Brawijaya, involving the Dance Study Program, has also been asked to perform colossal dance works on the theme of the Majapahit kingdom. Look at figure (1) below as an example of how this happened.



Figure 1. Dramatic performance entitled "Palapa Oath" in the courtyard of the Grahadi State Building commemorating the 2022 Independence Day of the Republic of Indonesia

The performance was carried out by the Institute for Research and Community Service, Wilwatikta College of Arts, Surabaya, directed by lecturers from the Study Program. The performance involves not only lecturers and students from the Study Program, but all academic components. Some performances take the theme of the nuances of development in East Java in specific periods under the leadership of certain governors, as in Figure 2 below.



Figure 2. Dance drama performance entitled "East Java Develops or *Jawa Timur Membangun*" in the courtyard of the Grahadi State Building commemorating the Independence Day of the Republic of Indonesia in 2022

The Dance Study Program and Stakeholders have worked together on various occasions to stage enormous performances on the Amphitheater Stage in Candra Wilwatikta Park, Pandaan, Pasuruan. The occasion was organized in conjunction with the 2014 state visitation of President Susilo Bambang Yudhoyono, which the East Java Provincial government welcomed. Sumpah Palapa was the name of the performance (Figure 3).



Figure 3. Performance of the dance drama "Sumpah Palapa" on the large stage of the Taman Candra Wilwatikta Amphitheater welcoming guest President Susilo Bambang Yudhoyono

The outcomes of the student's final assignments are used to carry out work exposure for the study programme occasionally. It is performed in semi-proscenium on the Cak Durasim performance stage at the East Java Cultural Park in Surabaya and other performance stages in the *Pendapa* and/or other forms. The choreography for the final assignment is an academic exercise under the supervisor's tight supervision. Academic ideals are prioritised to achieve technical, kinesthetic, and aesthetic criteria. The work embryos of students who are conceptually prepared to move towards their final project, in terms of movement materials and other supporting aspects, are always preceded by the previous process and have benefited from early guidance from studying dance creativity and choreography courses (Figure 4).



Figure 4. "Angrok" dance work produced in the exam for the Creativity and Composition of Dance Choreography course, the embryo of the student's final assignment entitled "Ken Angrok"  
[www.youtube.com/watch?v=USQvoB2dItk](https://www.youtube.com/watch?v=USQvoB2dItk)

Students will have an easier time passing their final dance work assignment if they have properly prepared their idea, are ready to work on the medium, and are familiar with the type of work. A student study on dance creativity and choreography produced the results, which were then published on social media (YouTube). Figure (4) is an example of an early stage of dance production. The students eventually use the embryo of the piece as seed money for their final dance work choice.

#### **B. B. Virtual Dance Works as Continuity in the Exposure of Dance Works**

Virtual communication is a sort of online communication that uses text, sound, graphics, and sounds (Yulianto, 2023: 11 January 11.30. [www.bola.com](http://www.bola.com)). Another claim of virtual communication is that it may be done without ever physically meeting. (<https://liputan6.com>). This explanation has led to a new method of performing dance works. Instead of using a live performance stage, electromagnetic waves are used by electronic instruments. Ruang Guru says these waves "propagate without the need for intermediaries but penetrate empty space to carry energy from one place to another, which manifests into forms as needed."

In today's global society, using various technological instruments in human existence is essential. Thanks to the internet network and its many applications, the world appears to have no physical borders. Digitalization makes it possible to substitute direct engagement and communication in the environment of cyberspace by merely clicking a button. All human actions are made more accessible by its operations, including transforming live performances that audiences experience directly at live performance venues into indirect ones that are subsequently referred to as virtual communication in cyberspace. Every kind of human activity can be quickly digitalized so that everyone can enjoy it anywhere in the world at any time.

The entertainment industry is a perfect illustration of a digitalization system. The YouTube app is one example of a virtual digital app, containing other apps widely available on digital devices. Simply select an application you are proficient in and enjoy using; by considering which applications are popular, we can use it to alter the direct to indirect. If the conditions for validating the document to be lost or removed from the application are not met, the form of change that we currently have can be entered into the electromagnetic field device. It can be accessed by anyone,

anywhere, at any time, and simultaneously becomes an eternal document.

To the extent that a document is to be utilized in an application or as a stand-in for a live event, specific requirements must be met before it may be created. The phrases mentioned mention machinery that can turn live events into virtual ones. The tool displays the necessary human resources, systems, methods, techniques, and procedures. It takes good, mature thought and care to determine how many devices or tools and resources are required, how much time is needed to operate the devices or tools, and what systems, procedures, methods, and techniques are best for using the devices or tools in question.

The Study Program's virtual dance works are included in the context of this research debate. The YouTube application contains several virtual dance works that have been created, and of course, users online who are familiar with the application address have seen them. As stated in the preceding sentence, it takes devices or tools with systems, methods, means, techniques, and the time required for their operation to create documents that turn live events into virtual events. In this approach, the Dance Study Program's virtual world (intangible) material documents go above and beyond

what is required. As a result, the Dance Study Program has prior experience creating content for virtual worlds. There is a transformative change, which makes transforming a live dance performance into a virtual world performance exciting.

### **C. Converting Live Performances to Virtual Performances**

#### **1. Live Performance in Front of an Audience**

According to the type of performance stage, live performances in this study refer to dance performances that have been choreographed to be performed on a performance stage, observed, or watched live with audience facilities (<https://brainly.co.id>). There are no partitions planned for live performances that can obstruct audience views. Nothing will hinder the audience's view, regardless of their distance from the viewing item. The moving item in front of the viewer can be the centre of the viewer's attention at any time.

There are many different performance aids, including colourful lights, dancer props, stage scenery, and stage props. There are many dancers with different dance composition arrangements that are planned out in the stage design, including the way the dancers are grouped and/or split up, their level, how they use dance props, and how

the dance lighting is focused on roles and acting, on specific scenes and parts, to create an atmosphere and a certain feel to the show. The audience has the ability to capture everything that happens on stage in its full. The observer can select any section that piques his interest, at which point his gaze is drawn to that section. Nothing can block or obstruct his sight or hearing when he is free.

The audiences can freely interact with one another following the performance, debating and evaluating flaws, strengths, innovations, and possibly also what they have left behind. They can interact with the choreographer to learn more about his concepts, performance themes, professional experiences, and creative work. They also may approach the dancers to admire them, express pride in the presentation's success, or even admit that the dancers are their own friends before asking for an address in the hopes that they can work together again someday. Here, it can be argued that live performance in front of a crowd actually enables the beginnings of a friendly relationship that starts with introductions, grows friendships, opens up windows of understanding, opens doors to collaboration, and heightens art appreciation.

## 2. Virtual Performances in Limited Spaces

Virtual performances are live performances that take place virtually but are similar to real performances. (<https://liputan6.com>). Using content in the forms of text, sound, images, and images and sound (video), social media internet with satellite wave network) (Yulianto, 2023: 11 January 11.30. [www.bola.com](http://www.bola.com)). There are significant dimensional alterations in the presentation of the program due to the employment of internet-connected devices powered by electromagnetic radiation. Virtual performances are essentially two-dimensional and take place on a small glass screen.

The long and wide sides make up an object's look in two dimensions. It has no space since it is neither thick nor tall. Due to the presence of color and a plane, the illusion of space can be produced. Pseudo-space can be created using a variety of colors, such as dark and light, and serves several purposes, including creating the illusion of depth and space, making an object appear three-dimensional, and providing contrast. The elements of the two-dimensional plane can only be generated by impressions and renderings that are flat, projecting, distant, convex, concave, and so on. This explains

why the two-dimensional plane has a pseudo or virtual nature.

Performances in two-dimensional virtual spaces are essential to developing the digital technology industry. A recording device can fold the three-dimensional show into a two-dimensional display. The three-dimensional possibilities that can actually occur can be reduced to two dimensions due to the quick demands of space and time. Real-life resembles three dimensions in that it has space, thickness, height, width, and substance, but everything exists in a two-dimensional plane in a pseudo-virtual manner.

### D. Techniques for Converting Live Performances to Virtual Performances

#### 1. A Change in the Choreography

According to an interview with Wahyudiyanto, one of the directors of the virtual dance piece for the study program "*Ratna Ing Dirah*," the person in question stated that "working on the original choreography for the performance stage to be used as working on the virtual performance choreography requires changing the elements of the performance (dance), including a. reducing the number of roles (dancers), b. simplification of movement patterns (variety), c. sharpening the focus of the role, d. simplifying composition work, e. work on make-up and clothing designs to adjust

color harmony and lighting, f. narrowing, the area (breadth) of the stage, g. brighter and more constant stage lighting settings, h. shortening the duration of presentation (2023, May: 10). If live performances on stage are changed to meet the needs of virtual dance performances, the eight items necessary for the production of dance performances must be altered. The following explains each change.

### E. Camera Specifications and Recording Requirements for Virtual Dance Works

#### 1. Characteristics and Specifications of Recording Cameras

The Canon brand has average (standard) strength in all specifications (image, audio, and capturing the motion of the item being captured), the Sony brand has intelligence in finding focus on the object being captured, and the nature of the Nikon brand camera has strength in picture sharpness. For recording moving photos, 1080p or full HD megapixel power is required. However, if you want more, all of the aforementioned types and brands of recording cameras have cameras with auto images of more than 1080 megapixels that can produce photos, audio, and the maximum mobility of captured objects (special) (Rosandy, 2023 June 7).

#### 2. Storyboard

A storyboard, also known as a picture sketch, is a design organized chronologically from start to finish under the written story screenplay. Storyboards are created as the first stage of planning for creating videography, film, and animation. Essential alterations in each scene are shown in each ordered image (Figure 5).



Figure 5. Example of a storyboard that depicts a global sketch of a scene sequence plan that will be used as a guide for making films, videography and/or animation

[Detik.com](https://www.detik.com)

#### 3. Camera Placement Point for Capturing Dance Objects

The front centre point, the front right point, and the front left point are often where the camera is situated to take images of dance performances. The stage size affects how close the camera is to the performer. The camera is situated back at least three meters from the stage line on stages used for television productions and the like. Figures 6, 7, 8, and 9 show how the large stage positions the camera in the ideal location before playing a zoom game to capture the greatest shot.

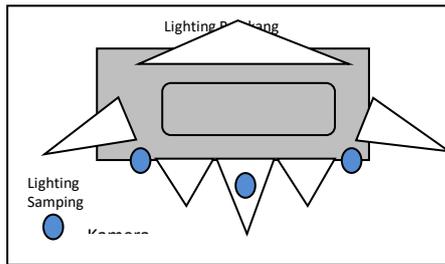


Figure 6. Camera placement point Documented by Novy Rosandi 2021



Figure 7. The image is taken by the camera from the front point Documented by Novy Rosandi 2021



Figure 8. The picture is taken from the front (close up) Documented by Novy Rosandi 2021



Figure 9. The image is taken by the camera from the right-side point Documented by Novy Rosandi 2021

You should be aware of a few preparations before taking photos to save for performing arts documentation.

### 1. Preparing the Device (Video Camera)

**Image Quality** - Good live streaming camera and image quality of at least 1080p resolution or full HD for sharper images, but if you are looking for the best image quality (Emphasizing the visual aspect of the image) 4K

### 2. Preparing the Storyboard

A storyboard is a collection of sketches that show the shots intended to be in a video, film, or advertisement. As much documentation as feasible is gathered for an existing storyboard to improve the document/editing archive.

### 3. Light Performance and Camera settings

Stage lighting is a supporting instrument in performing arts used to make what is being exhibited clearer, offline and online. Since light helps people see, stage lighting, whether natural or artificial, is necessary in the performing arts. Natural light can only be controlled minimally; consequently, artificial light is required to control lighting. Use a backdrop or background to animate the elements in the frame to support video outcomes. In addition, by adding layers, the backdrop can lessen the

amount of outside light that enters the camera frame.

## **F. Transformative Changes in Virtual Dance Performances**

### **1) Transformation in Choreographic Forms**

Dance choreography has undergone a profound transformation from stage to virtual dance performances. In a live performance on stage, the composition, dancer layout, and level arrangements give the audience a glimpse of the performance as it will actually be seen. The components that are presented as complete are available for the viewer to find. In virtual dance performances, the appearance of the principal character at key moments is intended to command the audience's attention. Dancers may occasionally be seen moving over the entire stage, but other times, they may just be partially visible, and only one character may be displayed. The virtual dance performance's choreography gives the sense of being disjointed, intended to draw the entire audience's attention. However, the entire thing is united, and that unity is the predetermined single unit of the image editing procedure. In this way, although it comprises images edited from several recorded photos from different video cameras, the physical "outer form" (Deep Structure) appears to be a cohesive choreography. The

audience can nevertheless completely enjoy and comprehend the dance's cerebral "inner form" or Surface Structure.

### **2). Transformation in Presentation**

The presentation of virtual dance works can be watched on screens<sup>1</sup>, including television, video, cell phones and other electronic media. The dance performance is broadcasted using electronic (digital) equipment through a recording device with an editing process, allowing an infinite number of performances to be seen simultaneously but in different locations. The dance has been performed, but the performer no longer displays it since it was recorded and edited into a broadcast version. In this way, virtual dance performances are timeless and can be shown whenever the broadcast material is available. Broadcast content can be distributed globally, duplicated indefinitely, and owned by anyone (with some restrictions).

### **3). Forms of Character Transformation in Dance Work**

Suppose each choreographer's dance style is more overtly direct, forceful, and distinctive on stage. While editing was done by mixing numerous visual elements and audio effects, the virtual dance work has a light character. When working on audio and visual effects, surprises are frequently produced. This is because there

are numerous approaches, strategies, and pieces of machinery. The ability to create visuals that are not what they should be is made feasible by storyboards, frame rates, optical zoom, editing, etc. Only a frame of images on a screen that has undergone image processing by electronic equipment can replace the privilege of watching a dance performance live on a real stage. The positive transformation is predicated on how simple it is to create the forming elements, and people who are accustomed to and conversant with the always-explosive world of electronics are likely to find the outcomes quite appealing. However, traditional parties that cling to the real world and can keep the "*Adi Luhung*" character in dance performances rich in philosophical and historical qualities may see it adversely.

#### **4) Form of Situation Transformation**

The scenario highlights two issues in the context of this investigation. The environment in the region at the time that dance works underwent a form change, and the environment where dance works have evolved into virtual dance forms and presentations.

A societal situation affected by a tragedy that has affected human health worldwide inspires live dance performances to be changed into virtual dance performances. People are required

to be locked down and stay at home because to Covid-19, which has spread to every region of the nation; they are not permitted to interact with others, let alone be in large crowds or gatherings. The mode of communication changed from face-to-face (offline) to virtual (online) at this crucial juncture. It is sufficient to complete everything online. Thus, anything that can be done virtually or online becomes necessary, including the desire for leisure.

The circumstance of performing a virtual dance work is that when we watch one, we can experience a condition in which we have the freedom and liberty to choose when and where to watch, observe, and enjoy the virtual dance performance. A virtual dance performance (if on a YouTube channel) can be fully or partially viewed in private (perhaps). Overall, it is flexible and can be stopped, resumed, or continued at will. The size and quality of the media device, which affects the image quality, play a significant role in determining the situation in virtual dance works. Each object's stance on the screen appears more spectacular and clear with the broader and higher-quality electronic media.

#### **CONCLUSION**

Due to the COVID-19 epidemic, the Dance Study Program tried to preserve

access to dance works by turning stage performances into online shows. Documents in the form of scene fragments from dance works are created by recording changes. Recording using a second camera (video camera) with 1080p or full HD megapixel power specs. The front point of the stage, the right-side point, and the left front of the stage are the three placement places for recording cameras, respectively. Long shots, extremely long shots, and close-up shots are all possible when shooting. Following the recording, the results of the editing process are packed.

A dance work on a performance stage is transformed into a virtual dance piece by modifying the choreography, presentation, character, and environment. Transformation of the surface structure of things through broadcasts in the media. The shooting system, which directs the strength of the image to the viewer's attention and enjoyment, preserves the dance's conceptual form (Deep Structure) or content.

Since it travels via the broadcasting process, the presentation's change in form—which was once direct in the actual stage performance—is now visible through the screen. As long as the broadcast material documents can still be accessed via social media and/or are held by people, organizations, or enterprises,

the presentation may be repeated countless times. Anybody, anywhere, at any time, and in any setting, can provide the presentation.

The presentation shows the character change, which is instantaneous in taste. However, the scope and calibre of social media tools significantly impact the personality of virtual dance works. Since the broadcast can be replayed endlessly, the character of virtual dance works is instantaneous with a stronger and more substantial taste. Anyone accustomed to digital virtual gadgets will be intrigued by the character of virtual dance works. In contrast, traditional groups who appreciate dance works' historical and philosophical qualities as expressing local knowledge values are likely to reject it.

The COVID-19 pandemic, which caused the stagnation of all human activities, including the arts and culture, caused the change in the situation, thus, it was required to change exposure from live performances on the performance stage to digital virtual dance works. Since virtual dance performances occur among individuals in private settings at all hours of the day and under all circumstances, no enormous audiences are present. Everything is done individually to let the glitzy, beautiful, hidden nature be enjoyed and appreciated in peace.

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